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"The post next to be considered is one which I approach with diffidence, because it is outside my own profession; nor should I have meddled with it at all, were I not held excused by the palpable fact that for very much of our musical inefficiency, our organists are responsible. A man who can bring himself to sit down to his instrument and play Russell, and Ebdon, and Chard, is not likely to do a great deal towards raising the standard of excellence in his choir; and if organists would simply refuse to play such rubbish as this, and would tell the Precentor plainly that he is debasing the Art and insulting its professors by writing it down upon the scheme, there would be some hopes that the worst, at any rate, of our stock of 'Church Music' might be committed to the flames. The only suggestion I would presume to offer, with a view of securing the services of really first-class men, free from local influence and narrow views, is that the two University Professors and the Organists of Westminster Abbey and St. Paul's should present three candidates to the Dean and Chapter for final selection; and if the income were fixed at £300 a year, it might reasonably be expected that the Organist should discharge his duties himself, and not, as a general rule, leave the organ to a deputy."

Many other suggestions of more or less value may be found in this pamphlet which our readers will do well to read for themselves, at least, all those who are interested in the subject. For our own part we cordially agree with Mr. Pullen in the majority of his opinions, and heartily wish success may attend the ventilation of the subject.

LONGMANS, GREEN AND CO.

*Clinical Notes on Diseases of the Larynx.* By William Marcet, M. D., F. R. S.

THIS work, by the Assistant Physician to the Hospital for Consumption and Diseases of the Chest, Brompton, is the result of a large experience in the treatment of diseases of the Larynx; and as the subject, of such vital importance to vocalists, is most ably discussed in this book, we recommend it with confidence to their careful consideration. As a rule, singers are but little aware of the extreme delicacy of the vocal organs; and although, after exerting the voice during a long evening in a heated atmosphere, they usually "wrap up" on exposing themselves to the cold air, there are many other evils which they scarcely think of guarding against; and we are convinced that a more intimate knowledge of the subject would tend materially to lessen the "indispositions" with which, unfortunately, (as we have but too frequent proofs) the public has so little sympathy. "The act of singing well, or even of speaking in a good, pleasant voice," (says Dr. Marcet) will require the following conditions. These conditions briefly stated, are—1st. That the respiration must be perfectly free, so that the quantity of air required for the natural flow of sound shall be taken up without difficulty. 2nd. That the cavities of the mouth and nose must be in no way reduced in size, the alteration of these whilst a sound is being emitted, producing a perceptible difference in the tone. 3rd. That the muscles concerned in the act of respiration must be in no way enfeebled, so as to give the necessary velocity to the air to produce the *fortes* and *pianos* in singing. 4th. That the vocal cords must not be in the slightest degree thickened or congested; as in that case the elasticity of the muscles which regulate their action being interfered with, the sound uttered will be out of tune and harsh. 5th. That the muscles of the vocal cords must be in a perfect state of health, an important matter when it is considered that there are no less than four sets of muscles acting on the vocal cords; namely, those which stretch them, or the tensors; those which assist in relaxing the cords in antagonism to the former, or the laxors; then those which bring the cords into mutual approximation, or the adductors, (consisting mainly of only one muscle); those drawing the cords away from each other, or the abductors, which dilate the glottis in the act of respiration. All this may seem somewhat too anatomical for the majority of singers, but a medical man can only make himself understood by the use of medical terms; and as instrumentalists usually think it necessary not only to play upon their instrument, but to learn how to keep it thoroughly in order, there can be no possible reason why medical testimony should not be sought by vocalists for the same object. The whole of the cases related by Dr.

Marcet have been investigated and treated with the assistance of the Laryngoscope, the main object of the essay being, in fact, to show the importance of the use of this instrument in examining laryngeal affections. Several illustrations are scattered throughout the book; and although most of the author's observations and directions are addressed to the medical profession, we are certain that a more general perusal of the contents of the work will have the effect of making public singers more careful, and public audiences more tolerant.

BOOSEY AND CO.

*Mandel's System of Music.* To be completed in Five Parts. Parts 1, 2, and 3.

IN No. 313 of the *Musical Times*, we noticed the second Part of this work, which was the only one forwarded for review; and the three Parts are now sent together, in one book. We found it at the time somewhat awkward to judge of a scientific treatise by commencing at the second division of the subject; but it appears to us that in perusing the additional matter now before us, the objection of "want of arrangement," which we then made, in speaking of the second Part, applies with equal force to the others. For instance, instead of explaining the value of notes, the meaning of a dot, and the different species of rests *before* Time is mentioned (the specimen bars of which should contain all these signs), neither rests nor dots are spoken of until they are used. Again, the division of Time into Double and Triple is not distinctly made out; indeed, we might say that it would be exceedingly difficult for a student, even by close attention to the explanations, to gain a clear knowledge on the subject when he is told that six-eight, six-four, nine-eight, and twelve-eight might be called "triple times," because there are three notes to a beat. Were this work rearranged, we think, that it might be materially improved; for there is an obvious earnestness about the author which cannot be too highly praised. In the explanation of Harmony there is much to commend; but even here the want of defined directions is often felt; as, for example, where the student, at page 177, is told to use the "chord of the dominant" to modulate by, although the chord of the dominant seventh is clearly meant.

NOVELLO, EWER AND CO.

*Laudate Dominum.* A Graduale for Soprano Solo and Chorus. By Mozart.

THAT so sweet and charming a strain by the great master of melody should have remained comparatively unknown in England for so many years is a matter past mortal comprehension. Nothing in the whole range of music can exceed the graceful suavity of this beautiful Motett. The effect produced by the subject which is given to the solo voice, and afterwards repeated *pianissimo* by the chorus, is quite characteristic, and not less so is the *coda*, where the chorus ceases for a moment (leaving the solo voice sustaining a high note); but, immediately re-commencing, supplies delicious harmonies to a few simple runs. The whole closes with a plaintive Amen. Is it too much to hope for an opportunity of hearing the English translation ("O praise the Lord all ye nations") of this Motett performed in some of our Cathedrals?

1. *Open me the gates of Righteousness.* Anthem. Composed for the re-opening of the Parish Church, Grantham. By G. Dixon, Mus. D., Oxon.

2. *I was glad.* (122nd Psalm). Set to music for the re-opening of Chichester Cathedral. By E. H. Thorne.

It is a pleasant and satisfactory sign of the times that special occasions, like the re-opening of a church, are beginning to be again emphasized according to ancient usage, by the production of special works—that is to say, works composed especially in honour of such occasions. Modern art—particularly musical—has been too long ignored at these high functions, and even yet may